

BAND SCORE

IRON MAIDEN

Fear Of The Dark

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アイアン・メイデン / フィア・オブ・ザ・タック

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BE QUICK OR BE DEAD

ビー・クイック・オア・ビー・デッド

Words & Music by Bruce Dickinson and Jannick Gers

軽快なドラムのフィルから入るこの曲は、アルバムオープニングを飾るアップ・テンポ・ナンバー。コピー・バンドが大喜びしそうなストレートな構成は、今回のアルバムに収められている中でも1、2を争うとつき易さだ。

VO: 全体的にシャウト中心の歌い方になるので、細かい歌い回しを気にしているとかえって良くない結果になる。むしろテクニク的なことよりも「気合い」を重視するべき。

G: イントロのリフは開放弦へのプリングがポイント。プリング・テクニック自体はたいして難しいものではないのだが、開放弦へのプリングの場合、他弦の開放音がノイズとして出てしまい易いので要注意。プリングを行う指が次の弦(4弦プリングの場合3弦)で止まるようなやり方になると良い。△からのバックン

グは、単音とコード弾きのバランス、特に右手における手首の使い方に気をつけよう。□におけるユニゾン・パターンでは、メロディ的な部分よりもリズムの一致の方にポイントをおくべきだ。2本のギターを合わせるより、ドラムやベースとのユニゾン・フレーズのつもりで練習した方が良い。ギター・ソロにおけるハモリの部分は2人で分けて弾くのも良いが、サウンドの厚みを考えた場合バックがドラムとベースだけになる、ということ考えた上で対処すること。7～8小節目にみられる“トリル&アーム”は、左手でトリルをしながら右手でアーミングを加えるトリッキー・テクニック。割とポピュラーなテクなので確実に決めたいところだ。

3

The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score begins with an 'Intro' section marked 'Gm' and '(4x)'. The Vocal part has a line 'Ah' with a long note. The Guitar I and II parts feature complex rhythmic patterns with many triplets and sixteenth notes. The Bass part follows a similar rhythmic pattern. The Drums part is highly rhythmic with many eighth and sixteenth notes. The score ends with a '1.2.3.' measure and a 'Cm Gm' chord.

4. **Gm** **A** **Gm** **① (with Repeat)**

Vocal

Cov - ered _____ in sin - ners _____ and drip - ping _____ with
 ser - pent _____ is crawl - ing _____ in side of _____ your

Guitar I

Guitar II

Bass

Drums

Vocal

D **E^b** **Gm** **B^b** **C**

gilt ear He Mak - ing _____ you mon - ey _____ from slim and _____ from
 ear He says you _____ must vote for _____ what you want _____ to

Guitar I

Guitar II

Bass

Drums

E^b D Gm D E^b
 Vocal
 filth Pa - rad - ing your bel - lies in i - vo - ry tow - ers In -
 hear Don't mat - ter what's wrong as long as you're al - right So

Guitar I
 Guitar II
 Bass
 Drums

Gm B^b Cm E^b D
 Vocal
 - vest pull ing our self lives in your schemes and your self pow - ers blind
 your self stu - pid and rob your self blind

Guitar I
 Guitar II
 Bass
 Drums

② (with Repeat)

Vocal

Cm **B^b** **F**

You got to watch them _____ Be quick or or be dead _____
 You've got to watch them _____ Be quick or or be dead _____

Guitar I

DS: 2 time *(8va)*

Guitar II

DS: 2 time *(8va)*

Bass

Drums

Vocal

Cm **B^b** **E^b** **D** **E^b**

Snake eyes in heav - en The thief in your head _____
 Snake eyes in heav - en The thief in your head _____

Guitar I

(M)

Guitar II

(M)

Bass

Drums

(DS2 with Straight)
E(on G) Dm(on G) Cm(on G) Gm E^b(on G) to

quick! Or be dead Be Be

Vocal

Guitar I

Guitar II

Bass

Drums

E^b(on G) Dm(on G) Cm(on G) Gm E^b(on G)

quick! quick! quick! Or be

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

E^b(on G) Dm(on G) Cm(on G) Gm ① to F

dead dead dead dead

Guitar I

Guitar II

Bass

Drums

Vocal

F (3time Repeat) G F

1.3.) See--- what's rul - ing all our lives See who's
 2.) See--- who's pul-ling the strings

Guitar I

Guitar II

Bass

Drums

F G E^b F Cm Gm
 pul - ling the strings I bet you won't fall on your

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

B^b F Gm B^b F Cm Gm B^b Cm Dm
 face Your bel - ly will hold you in place

Vocal
 Guitar I
 Guitar II
 Bass
 Drums

Vocal

Dm E^b F

Guitar I

Guitar II

Bass

Drums

0

Vocal

F Gm C Gm

Guitar I

Guitar II

Bass

Drums

1

Vocal

Cm E^b Cm B^b Cm B^b Cm B^b

Guitar I

Guitar II

Bass

Drums

Measures 1-4 of the first system. The vocal line consists of rests. Guitar I and II play chords and single notes. Bass plays a walking line. Drums play a steady quarter-note pattern.

Vocal

Cm B^b Cm B^b A^b Cm B^b Cm

Guitar I

Guitar II

Bass

Drums

Measures 5-8 of the second system. The vocal line consists of rests. Guitar I and II play chords and single notes. Bass plays a walking line. Drums play a steady quarter-note pattern.

Chord progression: B^b Cm B^b Cm B^b Cm E^b

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: Cm B^b Cm B^b Cm B^b Cm B^b Cm B^b A^b Dm

Vocal

Guitar I

Guitar II

Bass

Drums

The musical score is arranged in five systems, each containing three staves. The top staff is for guitar, the middle two for bass, and the bottom for drums. The guitar staff includes a key signature of one flat (Bb) and a series of chords: C, Bb, Dm, C, Dm, C, Dm, C, Cm, C, Dm. The guitar part features various techniques such as 'Arm' (armature), 'P' (pick), 'D' (downstroke), and '8va' (octave). The bass part includes a '12' fret marker and a '15' fret marker. The drum part includes a '6' measure marker and a '3' measure marker. The score is written in 4/4 time and includes a variety of musical notations including notes, rests, and dynamic markings.

Vocal
 F Dm C Dm C Dm C

Guitar I
 P H P S H P S P P H P 3 3 3

Guitar II
 P H P S H P S P P H P 3 3 3

Bass
 M M M B M M M M M M M M M M M

Drums
 M M M M M M M M M M M M M M M

Chords: Dm C Dm C B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Coda ②
E^b(on G)

quick!

D.S. ②

16

Chords: Dm(on G) Cm(on G) Gm

Vocal

Or be dead Be quick

Guitar I

Guitar II

Bass

Drums

FROM HERE TO ETERNITY

フロム・ヒア・トゥ・エタニティ

Words & Music by Stephen Percy Harris

Vo: アイアン・メイデンにしてはキーがあまり高くない曲なので、楽といえば楽な曲なのだが、それでいて歌い回しは攻撃的というのがこの曲における大きなポイントになっている。

G: イントロのギター1におけるリフ・プレイは、全ての音がスタッカート気味に弾かれているが、これはフラット・ピッキングよりもフィンガー・ピッキングの方がニュアンスを出し易い。やり方は4弦を親指、3弦を人差し指でそれぞれ弾く、つまり右手の人差し指と親指で2本の弦を“つまむ”要領で弾くわけだ。それをこのテンポで連続して行うことにより、自然にスタッカート気味のサウンドが得られる。この部分、一聴したところではノン・ディストーションのクリーン・トーンに感じるが、よく聴くと微妙に歪んでいる。これはアンプでのディストーション・セッティ

ングに対して、ギター側のヴォリュームを下げることによって得られるナチュラル・オーヴァー・ドライブ・サウンドであり、つまり決してディストーションをオフにしたものではないのだということを知っておこう。ソロは2本のギターによるバトル形式になっている。どちらがどっちといった区別は特にないので、ギター1のパートの人がギター2側のリードをプレイしても一向に差し支えない。強いていえばギター1はアーミングが多用されるソロなので、アーミングの得意な方が弾くようにしたら良いだろう。

Ds: シンコペ多用の曲にも関わらず、ドラムだけはタイトなビートを刻み続けるパターンが多い。他の楽器に惑わされないよう自分のテンポをしっかりとキープしよう。

Intro

Vocal

Guitar I

Guitar II

Bass

Drums

[A]

Vocal: D C B C B C D C D

Guitar I: [Musical notation]

Guitar II: [Musical notation with fret numbers and bends]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

18

Vocal: D C B^b C D C D C E

Guitar I: [Musical notation]

Guitar II: [Musical notation with fret numbers and bends]

Bass: [Musical notation with fret numbers]

Drums: [Musical notation]

(Add Rapier)

She fell in love with his greas-y ma-chine_____
She must be hav-ing one of (her)cra-zy dreams_____

She lean-ed o-ver wiped his kick-start clean_____
She'd nev-er sat on a piece so mean

She'd nev-er seen the beast be-fore_____
It made her feel like's she's on cloud nine_____

But_____she left there want-ing more more more
She e-ven thought she heard the en-gine sigh_____

Vocal

E D C D

But when she was walk - ing on down the road
 But like all dreams that come to an end

She heard a sound that made her
 They took a tum - ble at the

Guitar I

Guitar II

Bass

Drums

20

Vocal

D E D C

heart ex - plode
 dev - il's bend

He whis - pered to her to get on the back
 The beast and Char - lotte they were two of a kind "I'll They'd

Guitar I

Guitar II

Bass

Drums

②③④ (with Repeat)

C

D

A

E

C

E

A

take you on a ride from here to e - ter - ni - ty 1.2) Hell _____ ain't a bad
al - ways take the line from here to e - ter - ni - ty

①②③④

to

E (on G) E

A

E (on G) E A

E (on G) E A

1.

E (on G) E

2.

A E (on G) E

_____ place _____ Hell _____ is from here _____ to e - ter - ni - ty Hell _____ ni - ty

♩ Coda ①③

Vocal

ni - ty Hell

Guitar I

Guitar II

Bass

Drums

D.S. ②④

♩ Coda ②

Vocal

ni - ty

Guitar I

Guitar II

Bass

Drums

22

Vocal

C# D C# D E D E D

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Wind" by The Beatles. It is arranged for guitar, bass, and drums. The score is written in 4/4 time and features a key signature of one flat (B-flat). The guitar part is in the treble clef and includes a capo on the first fret. The bass part is in the bass clef and includes a capo on the first fret. The drum part is in the bass clef and includes a capo on the first fret. The score is divided into four systems, each containing a guitar staff, a bass staff, and a drum staff. The guitar part includes a melodic line with a capo and a bass line with a capo. The bass part includes a melodic line with a capo and a bass line with a capo. The drum part includes a melodic line with a capo and a bass line with a capo. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

Handwritten musical score for guitar, featuring a complex arrangement with multiple staves. The score includes various musical notations such as notes, rests, and fingerings, along with handwritten annotations like "(Arm. dau)" and "HC". The notation is dense and includes many accidentals and dynamic markings.

Vocal

C D C D E F E D

Guitar I

Guitar II

Bass

Drums

24

Vocal

D C D E

Guitar I

Guitar II

Bass

Drums

Vocal E D C D E D

Guitar I 4 4

Guitar II (8va) Arm. Arm.

Bass 4 4

Drums

Vocal G D C B^b C D

Guitar I 13 13 13 10 10 12 12 13 13 13 10 10 12 12 13 13 10 13 10 12 10

Guitar II 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bass 5 5 5 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Drums

Free Tempo

Vocal

ain't a bad place Hell is from here

Guitar I

Guitar II

Bass

Drums

27

Vocal

to e - ter - ni - ty

Guitar I

Guitar II

Bass

Drums

The musical score for "E" by The Edge is presented in a five-staff format. The top staff is for the Vocal part, which is mostly silent, with a single note 'E' at the beginning. The second staff is for Guitar I, featuring a complex, sustained harmonic texture with a series of notes and a final chord. The third staff is for Guitar II, which includes a series of notes and a final chord, with a 'tr.' (trill) marking. The fourth staff is for the Bass, showing a simple bass line with a final chord. The fifth staff is for the Drums, featuring a complex, rhythmic pattern with a series of notes and a final chord.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in five staves, labeled on the left as Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 4/4.

- Vocal:** The vocal line begins with a whole note chord of E4, G#4, and B4 in the first measure, followed by rests for the next three measures.
- Guitar I:** This staff features a complex arrangement of chords and melodic lines. It includes a series of chords in the first measure (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line in the second measure (E4, G#4, B4, A4, G#4, F#4, E4). The third measure contains a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4). The fourth measure contains a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4).
- Guitar II:** This staff contains a melodic line with various chords and a bass line. The first measure has a melodic line (E4, G#4, B4, A4, G#4, F#4, E4) and a bass line (E3, G#3, B3, A3, G#3, F#3, E3). The second measure has a melodic line (E4, G#4, B4, A4, G#4, F#4, E4) and a bass line (E3, G#3, B3, A3, G#3, F#3, E3). The third measure has a melodic line (E4, G#4, B4, A4, G#4, F#4, E4) and a bass line (E3, G#3, B3, A3, G#3, F#3, E3). The fourth measure has a melodic line (E4, G#4, B4, A4, G#4, F#4, E4) and a bass line (E3, G#3, B3, A3, G#3, F#3, E3).
- Bass:** The bass line consists of a series of chords and a melodic line. The first measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4). The second measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4). The third measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4). The fourth measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4).
- Drums:** The drum part features a series of chords and a melodic line. The first measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4). The second measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4). The third measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4). The fourth measure has a chord (E, G#4, B4, A4, G#4, F#4, E4) and a melodic line (E4, G#4, B4, A4, G#4, F#4, E4).

AFRAID TO SHOOT STRANGERS

殺戮の恐怖

Words & Music by Stephen Percy Harris

曲調が刻々と変化する“組曲”タイプの構成を持つ、スケールの大きな曲である。インスト部分と歌の部分とのコントラストをどう演出するか等、バンドとしての研究課題の多い作品といえる。

テンポ・チェンジが何度も出てくるので、それぞれのテンポやノリをしっかり把握しておくことがまず先決だ。イントロから④までは $\frac{6}{8}$ 拍子となっているが、実際には大きな3拍子のつもりでプレイ。つまり譜面での1小節を“ $\frac{3}{4}$ 拍子×2”でカウントする要領。④でのテンポ・チェンジは直前の小節が $\frac{11}{16}$ 拍子という変則的なカウントなので、リズム隊を中心に演奏がバラバラにならないように注意すること。この部分ではテンポよりもノリの違いの方が難しいので、実際にバンドで演奏する場合には普通に $\frac{6}{8}$ 拍子で数えてから④に飛び込んだ方が良さそうである。

G: ④でのギター2は、速いテンポの3連なのでフル・ピッキングだとちょっとキツイかも。その場合はフレーズの出だしのようには、プリングをまじえた弾き方にしても構わない。5小節目からはハーモニクスによるフレージングなので、音のカブリを出来るだけ少なくし各弦の音がクリアに聴き分けられるように。④からのツイン・ギターによるハーモニーは、入ってからよりも入り際の方が大事であることに要注目。ソロでの音使いは普通のペンタトニックと異なるスケールなので、ポジションの把握には充分気をつけること。

B: ④での和音プレイは“1度5度オクターヴ”左手にコード・フォームを覚え込ませるようにしよう。

Intro

30

Vocal

C[#]m B 1.

Other

Guitar I

Guitar II

Bass

Drums

31

Vocal

2. G[#]m [A] E

Ly ing a wake at night I
God let us go now and

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: C[#]m, D

wipe the sweat from my brow But it's not the fear
fin - ish what's to be done Thy King - dom come

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: D, B, E

'Cos I'd ra - ther go_ now_ Thy shall be done_ Try - ing to Try - ing to

Vocal

E C#m

vis - u - al - ise the hor - rors that will lay a - head The de - sert sand
 jus - ti - fy to our - selves the rea - sons to go Should we live and let

Other

Guitar I

Guitar II

Bass

Drums

32

Vocal

D B

1.

mound a bur - i - al ground What it
 live for - get or for - give

Other

Guitar I

Guitar II

Bass

Drums

[B] Cm D^b B^bm Cm

Vocal: comes to the time Are we part - ners in crime? What it comes to the

Other: 8 8

Guitar I: 3 5 5 5 5 4 6 6 6 6 1 3 3 3 3 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5

Guitar II: 3 5 5 5 5 4 6 6 6 6 1 3 3 3 3 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5

Bass: 3 5 5 5 3 4 6 6 6 6 1 3 3 3 1 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5

Drums: / / /

D^b B^bm Cm

Vocal: time We'll be read - y to die

Other: 8 8

Guitar I: 4 6 6 6 6 6 1 3 3 3 3 3 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5 3 5 5 5 5

Guitar II: 4 6 6 6 6 6 1 3 3 3 3 3 3 5 5 5 5 5 3 5 5 5 5 5 3 5 5 5 5 5 3 5 5 5 5 3 5 5 5 5

Bass: 4 6 6 6 4 6 1 3 3 3 3 1 3 5 5 5 5 5 3 5 5 5 5 5 3 5 5 5 5 5 3 5 5 6 5 5

Drums: / / /

2. B C Cm D^b B^b

Vocal: But how know can we let them go on this
deep down there's no o - ther

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

34

Cm D^b B^b

Vocal: way ? The reign of ter - ror cor - rup - tion must
way No trust, no rea - son - ing, no more to

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

1. Cm 2. Cm D F#m D

Tempo Change

Vocal: end say And we

Other: 4 - 1x Tacet -

Guitar I: 4 4 3 5 5 5 5 3 5 5 5

Guitar II: 4 4 3 5 5 5 5 3 5 5 5

Bass: 4 4 3 5 5 5 5 3 5 5 5

Drums: 4 4 3 5 5 5 5 3 5 5 5

1. E Bm C#m 2. E Bm C#m

Vocal: E D E F#m D

Other: E D E F#m D

Guitar I: 12 9 10 12 9 10 12 10 9 11 9 11 11

Guitar II: 12 9 10 12 9 10 12 10 9 11 9 11 11

Bass: 9 7 7 7 9 9 9 9 9 9 9 9 9

Drums: 9 7 7 7 9 9 9 9 9 9 9 9 9

②

Vocal: F#m D E D E F#m D E Bm C#m

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

36

Vocal: F#m D E D E F#m D E Bm C#m7 to ②

A-fraid to shoot stran-gers_____ A-fraid to shoot stran-gers_

Other: [Musical notation]

Guitar I: [Musical notation]

Guitar II: [Musical notation]

Bass: [Musical notation]

Drums: [Musical notation]

Em D C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

r-Harm.

(8ve)

4

4

4

4

4

38

D Am Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

4

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a six-piece band: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The score is written in G major (one sharp) and 4/4 time. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a "1." and a "D" chord symbol. The second measure is marked with a "C" chord symbol. The third measure is marked with a "D" chord symbol. The fourth measure is marked with a "C" chord symbol. The score includes various musical notations such as notes, rests, chords, and fingerings. The guitar parts feature complex chord voicings and fingerings, including a "Port. D" (Portamento D) and "Arm. D" (Armageddon D) section. The bass part features a prominent 7th fret power chord. The drums part features a simple 4/4 beat pattern.

The musical score for "The Sound of Silence" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes a vocal line with lyrics, an "Other" line with sustained chords, and guitar and bass lines. The second system continues the instrumental parts. The guitar parts feature complex fingerings and bends, while the bass line provides a steady accompaniment. The drum part is a simple, rhythmic pattern.

Vocal

2. D C G Em C

Other

Guitar I

Guitar II

Bass

Drums

40

Vocal: D Em to ① 1.

Other: [Chords]

Guitar I: [Melody and Fingering]

Guitar II: [Melody and Fingering]

Bass: [Bass Line]

Drums: [Drum Pattern]

Vocal: 2. Em [H] Am F

Other: [Chords]

Guitar I: [Melody and Fingering]

Guitar II: [Melody and Fingering]

Bass: [Bass Line]

Drums: [Drum Pattern]

G Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

—(8va)—

10 10 10 10 0 12 0 0 0 12 12 12

⊕ Coda ①

Am Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

A - fraid A .

20 14 12 14 15 9 9 11 12 12 12 7 7 7 5 7 7 7

D.S. ①

42

Vocal

D Em Am G D Em

-fraid to shoot _____ stran - gers A - fraid A -

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D Em Am G C D

-fraid to shoot _____ stran - gers A - fraid A -

Other

Guitar I

Guitar II

Bass

Drums

C D Am G D Em

Vocal
-fraid to shoot ——— stran - gers A - - - - - A -

Other

Guitar I

Guitar II

Bass

Drums

1. 2. Em

Vocal
-fraid to shoot ——— stran - gers A - - - - - gers

Other

Guitar I

Guitar II

Bass

Drums

Em D C Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em D C D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: D Am Bm Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tempo Change

Chords: Em D C F#m D E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

rit. - - - - -

46

Vocal $F^{\#m}$ D 1 E Bm $C^{\#m}$ 2 E Bm $C^{\#m}$ **Coda ②** $F^{\#m}$ D

Other

Guitar I

Guitar II

Bass

Drums D.S. ②

Vocal E D E $F^{\#m}$ D E Bm $C^{\#m}$ $F^{\#m}$

A-fraid to shoot stran-gers

Other

Guitar I

Guitar II

Bass

Drums rit.

FEAR IS THE KEY

ファイア・イズ・ザ・キー

Words & Music by Bruce Dickinson and Jannick Gers

アラビア風とでもいうが、エスニック・タイプの曲である。途中からガラッと雰囲気が変わるので、メンバー間で構成をきちんと把握出来ているかあらかじめ確認しておこう。

G: イントロにおけるギター1のリフは、この曲のテーマ・リフとなるものなので細かいフレージング(6弦開放E音の確実なピッキング等)についても厳しいチェックで対処すること。 $\frac{9}{8}$ 拍子のカウントの仕方は「 $\frac{4}{4}$ 拍子+ $\frac{2}{4}$ 拍子」、つまり「1・2・3・4・1・2」と数えるようにすると解り易い。ここでのギター2はスライド・バーを用いた演奏だが、全編にわたって登場するわけではないのでスライドの苦手な人はチョーキングなどで近いニュアンスを意識しながらのノーマル・プレイでも可。Eでのギタ

ー2は、深めのロング・ディレイをかけた上でノイズーなフリー・プレイを心掛けるのだが、ただ適当にメチャクチャやっていたのでは終わりのタイミングを見失ってしまう。ノイズ・プレイとはいいつつも、バックの演奏をしっかりと感じながら弾くようにしよう。Eからのギター1は、アコースティック・ギターのダビングによる“奥行き”がミソ。雰囲気を近づけるにはやはりコーラス系エフェクトへの切り換え(踏み換え?)がベストであろう。

Ds&B: リズム隊にとって最もヤマ場となるのがE。比較的ゆっくりなテンポで、なおかつ間の多いパターンが続くこの部分は“リズム・コンビによるソロ・パート”ぐらいの気持ちで真剣に取り組んで欲しい。

Intro ①

E

48

Intro ②

Vocal

E A

Other

(8va)

Guitar I

Guitar II

Bass

Drums

q.c

(Slide Bar)

(Slide Bar)

Vocal

E

We

Other

Guitar I

Guitar II

Bass

Drums

Vocal A E

live our lives in fe - ver _____
 hear your secret heart - beat _____

in a chok - ing sweat of fear _____
 I can hear your si - lent cries _____

Other

Guitar I

Guitar II

Bass

Drums

Vocal E

_____ in the heat of the night you can feel so much _____
 The kids have lost their free - dom _____ In the
 And

Other

Guitar I

Guitar II

Bass

Drums

50

Vocal

heat of the night I scream Don't touch famous dies 1.2.) I re - mem - ber a time when we

Other

Guitar I

Guitar II

Bass

Drums

Vocal

used and ab-used and We fought all our bat - tles in vain I re -

Other

Guitar I

Guitar II

Bass

Drums

Vocal C D Em C D

member a time we thought that passion was free In the heart of the night

Other

Guitar I M

Guitar II M

Bass

Drums

Vocal C E

bod ies a flame

Other 8va

Guitar I rM2 S

Guitar II Slide Bar

Bass

Drums

Vocal

A B C D

don't get a say the ma - jority gets it's way You're outnumbered by the bas-tards till the day you die

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Em N.C. Em N.C.

Other

Guitar I

Guitar II

Bass

Drums

Slide & Delay with Feed Back . . .

Slide & Delay with Feed Back . . .

Em N.C. Em N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em F C D Em D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chords: C D Em D C D Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Tempo Change

Am7⁹

G8 (on A)

D69 (on A)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

L (歌詞不明) →

56

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G6(onA) Am7⁹ G6(onA) D69(onA) G6(onA)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Bm7¹¹ Aadd9(onB) Bm7¹¹ Aadd9(onB)

Am7⁹ G6(on A) D69(on A) G6(on A)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1. A C B D C E 2. A C B D C E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

—(歌词不明)↑

E E^b G F[#] A C B D C E E^b G F[#]

Vocal

Ah

Other

Guitar I

Guitar II

Bass

Drums

In Tempo (Tempo Change)

rit. - - - - -

58

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Now we live in a

Vocal B C D A

world of un - certainty Fear is the key — to what you want to be — You don't get a say — the ma -

Other

Guitar I

Guitar II

Bass

Drums

60

Vocal B C D E

-jarity get's it's way — You're outnumbered by the bas-tards till the day you die —

Other

Guitar I

Guitar II

Bass

Drums

rit- - - - -

CHILDHOOD'S END

絶望の淵

Words & Music by Stephen Percy Harris

ベースの打ち出す細かいビートに繰り返されるギターのツイン・ハーモニー。アルバム中でも、デビュー当時のスタイルを最もキープしている作品の一つである。この曲ではキーボードの大幅な減量が特徴であり、特に後半の盛り上がりには“第3のギター”として無くてはならないパートを受け持っている。メイデンのコピーバンドには普通キーボーディストはいないだろうから何かカバーしよう考えるところだが、この曲に関する限り是非ともキーボードは必要である。イントロなどは特にそうで、ツイン・ギターのハモといってもこの部分はオクターヴ・ユニゾンであり、キーボードの和音が鳴ってないと原曲における壮大なスケール感は全く得られず、それはもう“お寒いサウンド”になってしまうのだ。この曲1曲の為だけのヘルプで構わないから、キー

ボーディストを引っ張ってくるように。

G：図のような1度5度によるアクセント・フレーズを弾く場合に、1度5度フォームを押さえたままあくまで右手でアクセントをコントロールしようと四苦八苦しているギタリストをよく見かけるが、この手のプレイにおけるコツは「基本をルートの単音弾きにおいた上でアクセントの部分だけ5度も押さえる」ということをもう1度しっかり肝に銘じておこう。

B：図における細かいフレージングはピック弾きならではもの。ドラムとのリズム・ユニゾンになっているが、ここでのリーダー・シップはあくまでベーシストがとることを自覚してプレイするように。

Intro ①

F#m D

The musical score is written for guitar, bass, and drums. The guitar part features a series of eighth-note patterns with fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and slurs. The bass part provides a steady eighth-note accompaniment. The drums play a simple pattern of eighth notes. The score is divided into sections by bar lines and includes dynamic markings like 'f' and 's'.

Chords: E, Bm, C#7

Vocal

Other *8va*

Guitar I

Guitar II

Bass

Drums

62

a tempo

Intro ②

Chords: F#m, A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

1. E D E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2. Bm C#7 A F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I'd sail a - cross the o - cean I'd
 - vation and the hun - ger The
 see the full moon float You

Vocal

A **E**

walk a hund-red miles _____ If I could make it to the end Oh
 suffer ing and the pain _____ The ago-nies of all out war When
 watch the red sun rise _____ We take these things for grant-ed But

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D **E** **F#m**

just to see a smile _____ You see it in their faces _____ The
 will it come a-gain? _____ The Con- struggle for the power _____ A
 some where some-one's dying _____ turn- nated waters _____ Pol-

Other

Guitar I

Guitar II

Bass

Drums

A **E** 3x (x)

Vocal
sadness in their tears _____ The des - per - ation and the anger
tyrant tries again _____ Just what the hell _____ is go - ing on?
lution and decay _____ Just wait ing for dis - case _____ to strike Oh

Other

Guitar I

Guitar II

Bass

Drums

Bm **C#7** **B** **F#m**

Vocal
Mad - ness and the fear ? no hope no
When will it ever end ? No No hope no
Will we learn some - day ? No No hope no

Other

Guitar I

Guitar II

Bass

Drums

Vocal

A

life
life
life

just
just
just

E

pain
pain
pain

and
and
and

Other

Guitar I

Guitar II

Bass

Drums

Vocal

D

fear
fear
fear

E

No
No
No

F#m

food
food
food

no
no
no

Other

Guitar I

Guitar II

Bass

Drums

A

love
love
love

just
just
no

to ^②E
greed
greed

is
is

This system contains measures 1 through 4. The vocal line starts with a whole note 'love' (A4), followed by a half note 'love' (A4), and a quarter note 'love' (A4). In measure 2, there is a whole note 'just' (G4), a half note 'just' (G4), and a quarter note 'no' (F#4). In measure 3, there is a whole note 'to' (E5) with a circled '2' above it, a half note 'greed' (E5), and a quarter note 'greed' (E5). In measure 4, there is a whole note 'is' (E5) and a half note 'is' (E5). The guitar part features a sustained A chord in measure 1 and an E chord in measure 3. The bass line includes fingerings such as 9, 7, 9, 9, 7, 9, 9, 7, 7, 9.

1. Bm C#7 2. Bm C#7 F#m

here Star - here

This system contains measures 5 through 8. The vocal line starts with a whole note 'here' (A4), followed by a half note 'Star' (G4) and a quarter note 'here' (A4). In measure 6, there is a whole note 'Star' (G4), a half note 'Star' (G4), and a quarter note 'here' (A4). In measure 7, there is a whole note 'Star' (G4), a half note 'Star' (G4), and a quarter note 'here' (A4). In measure 8, there is a whole note 'Star' (G4), a half note 'Star' (G4), and a quarter note 'here' (A4). The guitar part features a sustained Bm chord in measure 5 and an F#m chord in measure 8. The bass line includes fingerings such as 5, 4, 4, 6, 6, 4, 6, 4, 4, 6, 5, 4, 4, 6, 6, 4, 4, 4.

① (Straight)

F#m

D

E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

68

Em

Bm

1.

C#7

Vocal

Other

Guitar I

Guitar II

Bass

Drums

2.
N.C.

to ①

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

⊕ Coda ①

N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D Bm F#m D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Arm.

Arm.

70

Vocal D Bm A D

Other

Guitar I

Guitar II *Tr. & Arm.*

Bass

Drums

Vocal D Bm F#m

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m, D, Bm, E

Measures 1-4 of the first system. The guitar part includes a melodic line with a wavy line indicating a vibrato or sustain effect. The bass part provides a steady accompaniment with eighth and quarter notes. The piano part includes fingerings and articulation marks like 'H P' and 'C'.

71

Chord progression: E, F#m, A

Measures 5-8 of the second system. The guitar part has a melodic line with a wavy line. The bass part continues with eighth and quarter notes. The piano part includes fingerings and articulation marks like 'C D P' and 'M'.

A

G

Vocal

Other

Guitar I

Guitar II

Bass

Drums

72

F#m

A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

76

Chord progression: E, Bm, C#7

Vocal

Utter

Guitar I

Guitar II

Bass

Drums

73

Chord progression: F#m, A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: E, Bm, C#7

Vocal: You

Other: [Chordal accompaniment]

Guitar I: [Lead line with fret numbers: 12, 10, 9, 12, 9, 10, 12, 10, 9, 12, 12, 10]

Guitar II: [Lead line with fret numbers: 9, 12, 10, 9, 12, 14, 15, 14, 12, 16, 14, 12, 15, 15, 14]

Bass: [Bass line with fret numbers: 0, 0, 6, 6, 2, 2, 2, 4, 4, 4, 4, 4]

Drums: [Drum notation]

D.S. (2)

74

Section: Coda 2

Chord progression: G, E, F#m

Vocal: seed, child, hood's, end

Other: [Chordal accompaniment]

Guitar I: [Lead line with fret numbers: 9, 7, 7, 9, 9, 7, 9]

Guitar II: [Lead line with fret numbers: 2, 4, 4, 6, 6, 4, 9]

Bass: [Bass line with fret numbers: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2]

Drums: [Drum notation]

WASTING LOVE

ウェイスティング・ラヴ

Words & Music by Bruce Dickinson and Jannick Gers

いかにもアイアン・メイデンらしいアイデアの盛り込まれたバラード。テーマ部とサビのメリハリをどうつけるか、というバンドにとけるアレンジの見本といえる作品に仕上がっている。

V: バラードであるからにはメロディー・ラインの重視が当然の課題なのだが、それにこだわるあまり全体がこじんまりしてしまつては元も子も無い。△メロあたりはある程度きちんと歌う必要があるものの、サビなどは各自のフィーリングでどんどんフェイクしてしまつて構わないだろう（キーがキツイのをかわす意味も含めて…）。

G: イントロ②におけるギター2のアルペジオ・パターンは曲全体を通じてのメイン・リフというべきもの。コード・ネームに

惑わされず、あくまでギターフレーズとして覚え込んでしまう方が良い。ロック・バンドのコピー譜における複雑なコード・ネーム表記というのは、そのほとんどがアルペジオ・パターンに含まれる音とベース音の關係に“後付け”したものであることを知っておこう。ここでのパターンなどは「Emが変化するパターン」とでも覚えた方が解り易いし、△での5～6小節目は同様に「Amの変化パターン」としてやってしまった方がずっと楽なはず。

B: ルートのみ、といったオーソドックスなパターンに比べると、ギターとほとんど対等（もしくは上）な演奏内容なので、この曲の練習以外にギターなみの基礎トレーニングを積むことを強く勧める。もちろんピックを用いて。

Intro ①

Vocal

Guitar I

Guitar II

Bass

Drums

Intro ②

Emadd9 Em9 +5 Emadd9 Em9 +5 Emadd9 Em9 +5 Emadd9 Em9 +5

Vocal

Guitar I

Guitar II

Bass

Drums

76

① (Straight)

Emadd9 Em9 +5 Emadd9 Em9 +5 Emadd9 Em9 +5

Vocal

1.) May - be one day I'll be an honest ma-n _____ Up till now _____ I'm doing the
 2.3.) Dream on Bro - ther _____ while you can _____ Dream on sis - ter I hope you

Guitar I

Guitar II

Bass

Drums

D.S. time only

Emadd9 Em9+5 Am7 A7¹³ 11 Am7 A7¹³ 11

best I can find the one Long roads Long days of
All of our lives cover-ed up quick-ly by the

TAB

H.

TAB

TAB

Drums

77

Emadd9 Em9+5 Emadd9 Em9+5 to ① ② Em C D G F

sun - rise to sun - set of sun - rise to sun - set spend your days full of empti - ness
tides time

TAB

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

Em C D G F#m Em C D G D

Vocal

spend your years _____ full of loneli - ness Wast - ing love in a des - perate caress

Guitar I

Guitar II

Bass

Drums

78

Em C D C [C] Dsus4 C Em Dsus4 C Em Dsus4 C Em

Vocal

Roll-ing shadows of nights _____

Guitar I

Guitar II

Bass

Drums

Chorus

Vocal Dsus4 C to ②

Guitar I

Guitar II

Bass

Drums D.S. ①

Coda ①

Vocal Am7 A7¹³ 11 Am7 A7¹³ 11 Emadd9 Em9⁺⁵

sands are flow-ing _____ and the lines are in your hand _____ In your eyes I see the hunger _____ and the

79

Chorus

Vocal Emadd9 Em9⁺⁵

des-perate cry that tears the night

Guitar I

Guitar II

Bass

Drums D.S. ②

Coda ②

Vocal Em C 1.2.3. D

4. D C D E N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

80

F Em C Am D B7 Em C Am D B7

Vocal

Guitar I

Guitar II

Bass

Drums

Em C Am D B7 Em C Am D B7

Vocal

Guitar I

Guitar II

Bass

Drums

81

Em C D G F Em C

Vocal

speed your Days _____ full of empti - ness

spend your years _____ full of

Guitar I

Guitar II

Bass

Drums

1. D G B7 | 2. D C | H Dsus4 C Em

Vocal

night night

Guitar I

TAB (2) 5 3 4 2 (7) 5 9

Guitar II

TAB 9 7 5 4 0 3 3 2 0 9

Bass

TAB 5 5 5 3 2 5 3 5 3 9

Drums

rit.

THE FUGITIVE

終わりのなき逃亡

Words & Music by Stephen Percy Harris

イントロ、テーマ、サビ、間奏、エンディングと、全てにおいてドラマティックな内容を含んだ厚みのある作品。一見同じパターンの繰り返しでありながら手に汗ばむほどの緊張感を与えるやり方は、今でいう“スラッシュ・メタル”の先駆けともいえるアイアン・メイデンお得意の手法。リハーサル・マークごとに目まぐるしく変わる“ノリ”にも要注目だ。テンポ自体に変化は無いのに、ノリというカリズムにグルーブ感に変化が現れるのは、これといった具体的なコツが無いだけにコピー・バンドにとってはやっかいな代物だろう。やや抽象的な表現になるが、順を追ってノリ方のポイントを指示してみよう。

イントロはアクセント重視のヘヴィなリズムで、**□**に入るとタ

イトさを強調、**□**は2拍4拍のビートを前面に押し出してやればいい。**□**は最も要注意な部分、ここはテンポ・チェンジのつもりでプレイ。譜面での2小節分を1小節で数える要領の“実質16ビート”として対処して欲しい。**□**以降のインスト部分は、勢い重視のイケイケ・パート。バンドのメンバー同士のノリさえ合っていれば、リズムが走ろうがお構いナシ（事実本人達もこの部分はどんどん速くなっているのだから…）。ただし、歌に戻った時にノリも戻さなければいけないことをきちんと踏まえておくように。

G：ソロ・パートはあらかじめ練ってあったフレーズが中心なので、テクニカルな面よりもやはりリズムに対するノリ方により注意を払うべきだろう。

① (Straight)

Intro

Em G Em F D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

84

Vocal: Em G I. N.C.

Other:

Guitar I:

Guitar II:

Bass:

Drums:

Vocal: 2. N.C. to ① B C B C D

Other:

Guitar I:

Guitar II:

Bass:

Drums:

D C B C B C B C D C B C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D.S. ①

④ Coda ③ Dadd9 Cadd9 Am

Vocal

Other

Guitar I

Guitar II

Bass

Drums

cold Wait - ing oc - to - ber morn - ing As to frost lay on the ground
for the mist cover all around

Vocal B^b add9 Cadd9

I wait - ing to make my move I made no
careful - ly picked my time then took the wall

Other

Guitar I

Guitar II

Bass

Drums

86

Vocal 1. 2. Dadd9 3. Dm

sound on a I'm

Other

Guitar I

Guitar II

Bass — (8a) 7

Drums

23 (with Repeat)

Vocal

B Dm C Am B^b

sick and tired of run ning me The hung er and the pain
 Al ways look ing'round find them For ever look ing back
 Ev en if I find them And get to clear my name

1x Tacet →

Other

Guitar I

Guitar II

Bass

Drums

Vocal

B^b C Dm

stop to look a - bout then off a - gain
 al ways be a target for at tack
 know that things can never be the same

Other

Guitar I

Guitar II

Bass

Drums

88

Vocal

Be - ing at the wrong place And at the wrong time Sus -
 Ev - er mov - ing on wards Al - ways on the run I've
 But if I ever prove My in - no - cence some day

Other

Guitar I

Guitar II

Bass

Drums

Vocal

- pect - ed of a hit that was my crime I am a
 wait - ing for the sight of a load - ed sun I am a
 got to get them all to make them pay I am a

Other

Guitar I

Guitar II

Bass

Drums

1.3.) fu - gi-tive
 2.4.) fu - gi-tive

being hunt - ed down... like game
 but I've got to clear my name

I am a
 I am a

Dm C Am Bb 1.2.3. 4. Bb

Coda 2

D Bm C A Bm C A

8

Am B^b G A^bm A F[#]

Vocal

Other

Guitar I

Guitar II

Bass

Drums

90

Bm C A Bm C A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Am B^b G D[♯]m E C[♯]

Vocal

Other

Guitar I

Guitar II

Bass

Drums

91

Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Em 1.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

92

2.
Em F B C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C D C B C B C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B C D C B G N.C.

Vocal

Other

Guitar I

Guitar II

Bass

Drums

The musical score is for a piece titled "N.C." and is arranged for a six-piece band. The staves are labeled as follows from top to bottom: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system consists of four measures. The Vocal and Other parts have whole rests in all measures. Guitar I has whole rests in all measures. Guitar II has a melodic line in the first measure, followed by a whole rest, and then a melodic line in the third and fourth measures. The Bass part has whole rests in all measures. The Drums part has whole rests in all measures. The second system consists of four measures. The Vocal and Other parts have whole rests in all measures. Guitar I has whole rests in all measures. Guitar II has a melodic line in the first measure, followed by a whole rest, and then a melodic line in the third and fourth measures. The Bass part has a melodic line in the first measure, followed by a whole rest, and then a melodic line in the third and fourth measures. The Drums part has whole rests in all measures.

Vocal
Other
Guitar I
Guitar II
Bass
Drums

N.C. H C D Em C

C D Em E F#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F# G# F F# G#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda ③

Vocal

Other

Guitar I

Guitar II

Bass

Drums

I. Em

G

1. Em

96

Em F D 12 N.C. Em

Vocal

Other

Guitar I

Guitar II

Bass

Drums

CHAINS OF MISERY

チェインズ・オブ・ミゼリー

Words & Music by David Murray and Bruce Dickinson

ハリの良い3連シャッフルのロックン・ロール。シャッフル系の曲における譜面上のリズム表記 $\text{♪}=\text{♪} \text{♪} \text{♪}$ にまず要注意。連続した8分音符をそのまま弾かず、きちんとハネたビートでプレイするように。

G: 3連の連続したフレーズ、例えばイントロ①にみられるようにフレージングの場合、右手のピッキングは当然のようにダウンとアップを交互に繰り返すオルタネイト・ピッキングになる。ところが、3連という奇数音符で1拍を形成するリズムの場合、 $\frac{4}{4}$ 拍子における偶数拍、つまり2拍4拍についてはピッキングが順番的にアップ・ストロークになるのでアクセントがつけにくくなる、というチェック・ポイントがある。具体的な攻略法として

は、テンポを落としてアクセントをダウンでもアップでも同じようにつけられる練習をすると良いだろう。②のギター2でのフレージングは、同じアクセント・パターンでありながら弦移動も行うパターンとしてより上級の課題といえるものだ。③はこの曲における唯一のリズム・チェンジのポイント。ギター1でのアルペジオが中心になるユッタリした感じになる為に、リズムの“ハネ”は一時的に押さえられる。譜面中に特に指示してないだけに、原曲との聞き比べてユッタリ感の程度を確認して欲しい。④直前にシャッフルに戻る為の導入フレーズがきっちり用意されているのも見逃せないところ。

97

Intro ① N.C.

Intro ② Em

Vocal

Guitar 1

Guitar 2

Bass

Drums

Vocal Em

Guitar I

Guitar II

Bass

Drums

98

Vocal Em G D [A] Em

There's a mad-man in the corner of your eye ——— He likes to
 There's a proph-et in the gutter in the street He say "You're

Guitar I

Guitar II

Bass

Drums

Vocal

Em

pry in - to your sun - light
damned ! " and you be - lieve him

He wants to burst in - to the street with you and I ——— A world of
He's got a vi - sion but it shines out through your eyes A world of

Guitar I

Guitar II

Bass

Drums

99

Vocal

Em

shadows and of rain
hatred and fear ———

He's seen what love is
He's felt what love means ———

Guitar I

Guitar II

Bass

Drums

Vocal

C[#]dim D C[#]dim (Straight) Em

He wants to pay _____ you back with guilt
 He wants to pay _____ you back with pain He lies _____ to you _____ he won't _____ let you be _____

Guitar I

Guitar II

Bass

Drums

100

Vocal

Em G D Am Em

_____ He's got _____ your Cha - ins of mi - se - ry He won't _____ be still _____ till he's turn - ed your key _____

Guitar I

Guitar II

Bass

Drums

Vocal

Em G D A Em D Em

1.

He holds your Cha - ins of mi - se - ry

Guitar I

4

Guitar II

4

Bass

4

Drums

Vocal

Em Em

2.

He lies to you he won't let you be

Guitar I

Guitar II

Bass

Drums

Vocal

Em G D A Em to

He's got your Cha - ins of mi - se - ry He won't be still till he's turn - ed the key -

Guitar I

Guitar II

Bass

Drums

102

Vocal

Em G D A Em E Dadd9 B^b6 B^b6(on B)

He holds your Cha - ins of mi - se - ry

Guitar I

Guitar II

Bass

Drums

Chord progression: Dm Em F B^b C B^b F C Dm

Vocal

Guitar I

Guitar II

Bass

Drums

105

Chord progression: Dm Em F B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: B^b F C Dm Em F A B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

(8vst)

D.S.

106

⊕ Coda

Em G Em

— He holds — your Cha - ins of mi - se - ry —

— Free —

Guitar I

Guitar II

Bass

Drums

rit.

THE APPARITION

妖しき者

Words & Music by Stephen Percy Harris and Jannick Gers

図は、ベースがヴォーカルのメロディーとユニゾンでプレイするため、コード・ネームはギターが優先する。歌の部分は図の2パターンと少ないが、まずここを完璧に仕上げる事が一曲を演奏する上で最も大切なこと。ソロ・パートばかりをがむしゃらに頑張る人をよく見掛けるが、ヴォーカルのフォローを第一に考えること。

G: 図のギター2はキーボードでの演奏をギターでフォローしたモノ。キーボードがメンバーに居るバンドではギター2はギター1とのユニゾンでプレイ。図のギター1は、4小節目のスライドはスライドらしいニュアンスが必要なのではなく、(フィンガリング上そうなたただけで) 正確にG♯音が鳴るように注意するこ

と。図のギター1。ここでのハーフ・ミュートは、ルート音側の弦に軽く右手の腹が触れる程度のミュートで、力強いダウン・ピッキングでプレイすること。ギター2の2小節目は、ピックを持たない残りの指をアームの上に寄せた状態で弾くのだが、全てダウン・ピッキングで行い、それと連動してアームをチョコンと押すような感じで弾くといいたいだろう。図は2人のどちらがソロをとっても構わないので、お互いの得手不得手を考慮してから決定すること。その際音量のバランスには十分な注意が必要で、それぞれのソロ、バックアップ時の音量のコントロールをキッチリ行うようにすること。演奏に余裕を持ち、より集中する為にヴォリューム・ペダルの使用を勧める。

Vocal

E F maj7 (on E) D E F maj7 (on E) D E

Now I'm here can you see me 'Cos I'm out on my own When the roon goes cold tell me you can feel me 'cos I'm here
Live your life with a pas-sion Ev-ery-thing you do, do well You on-ly get out of life what you put in so they say

Guitar I

Guitar II

Bass

Drums

The musical score for "I've Got a Feeling" by The Beatles is presented in a multi-staff format. The top staff is for the vocal line, with lyrics written below it. The lyrics are: "Here I am, can you see me / In a world of con - fu - sion / Pass - ing through, / Peo - ple nev - er / on my way _____ / say what they mean / To a place I'd been to on - ly in / If you want a straight an - swer go". The vocal line is in treble clef with a key signature of two sharps (F# and C#). Above the vocal staff, the chords E, Fmaj7 (on E), D, and E are indicated. The guitar parts (Guitar I and Guitar II) are in treble clef with a key signature of two sharps. They feature a mix of chords and single notes, with some measures marked with "T" and "B" for tremolo and bend. The bass part is in bass clef with a key signature of two sharps, featuring a mix of chords and single notes, with some measures marked with "T" and "B" for tremolo and bend. The drums part is in bass clef with a key signature of two sharps, featuring a mix of chords and single notes, with some measures marked with "T" and "B" for tremolo and bend.

The musical score for "Hotel California" by The Eagles is presented in a standard four-staff format. The vocal line is at the top, with lyrics written below the notes. The guitar parts are in the middle, with fret numbers indicated below the strings. The bass line is at the bottom, with fret numbers indicated below the notes. The drums are at the very bottom, with a simple rhythmic pattern. The score is in the key of D major and 4/4 time. The lyrics are: "my dreams look for one be - fore right now In a world of de - lu - sion In a room full of strang - ers Nev - er turn your back on a friend Do you stand with your back to the wall."

Vocal

A G C D A G

'Cause you can count your real true friends on one hand
 Do you some-times feel like you're on the out - side
 through life _____ look-ing in _____ ?
 There are those that de-ceive you
 You can make your own luck

Guitar I

Guitar II

Bass

Drums

Vocal

D A G C D

There are those that'll let you down _____
 You cre-ate your des - ti - ny _____
 Is there some - one out there that would die for you _____
 I be-live you have the pow-er if you want to _____
 you _____ thought not it's true

Guitar I

Guitar II

Bass

Drums

E7

Vocal

Guitar I

Guitar II

Bass

Drums

F#7

Vocal

Guitar I

Guitar II

Bass

Drums

Tempo Change

The musical score is arranged in five staves, each with a three-part guitar system (Treble, Middle, Bass clefs) and a drum part. The key signature is one sharp (F#) and the time signature is 4/4.

- Vocal:** Features a single note G in the first measure, followed by rests. A chord symbol F#7 is written above the first measure.
- Guitar I:** Plays a melodic line with various articulations including slurs, accents, and dynamic markings (p, f). It includes a "Wow Wow" effect in the first measure and a "Sua" effect in the fourth measure.
- Guitar II:** Provides a rhythmic accompaniment with chords and single notes, marked with "M" for muted and "H" for harmonic.
- Bass:** Plays a melodic line with slurs and accents, marked with "H" for harmonic.
- Drums:** Features a complex rhythmic pattern with many sixteenth notes, marked with "x" for accents.

III

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in F# major (three sharps) and 4/4 time. The key signature is F# major, and the time signature is 4/4. The score is divided into four measures. The Vocal part begins with a whole note F#7 chord. The Guitar I part features a complex melodic line with various chords (C, D, A, P, H, P, P) and fingerings (3, 4, 12, 11, 14, 12, 14, 11, 12, 11, 14, 11, 12, 14, 11, 9, 11, 9, 12, 9, 11, 12, 9, 12, 11, 11, 11). The Guitar II part is a simple harmonic accompaniment. The Bass part is a simple harmonic accompaniment. The Drums part features a steady rhythm with a snare drum and a bass drum.

Vocal **F#**

Guitar I

Guitar II

Bass

Drums

112

Tempo Change

Vocal **F# B E F# B**

Guitar I

Guitar II

Bass

Drums

N.C. Cadd9 G **L** E Fmaj7 (on E) D E

Vocal

You can do what you want to
Ex-tra Sen-so-ry Per-cep-tion

If you try a lit-tle bit hard - er
Life A-fter Death te-lep-a-ty

Guitar I

Guitar II

Bass

Drums

114

E Fmaj7 (on E) D E E Fmaj7 (on E)

Vocal

A lit - tle bit of faith goes a long way it does
Can the soul live on and trav - el through space and time ? Are we here for a rea - son?
You know I feel so e - lat - ed

Guitar I

Guitar II

Bass

Drums

D E F maj7 (on E) D E

I'd like to know just what you think _____ It would be nice to know what hap - pens when we die _____ wouldn't it?
 'Cause I'm a-bout to find it out _____ And when I know all the an - swers May - be then I'll come back to fill you in _____

The first system of the musical score includes a vocal melody line with lyrics, a guitar part with chords (D, E, F maj7 (on E), D, E) and fingerings, and a bass line with fret numbers (0, 2, 3, 5, 7, 9, 10, 12).

N A G D A G

There are some who are wise You don't be a-larmed now There are some who are born na - ive _____ I be-lieve that there are some that must have
 If I try to con - tact you _____ If things so miss-ing or get

The second system of the musical score includes a vocal melody line with lyrics, a guitar part with chords (A, G, D, A, G) and fingerings, and a bass line with fret numbers (0, 12, 12, 12, 12, 10, 10, 10, 9, 10, 5, 5, 5, 5, 5, 4, 5, 7, 5, 4, 5, 0, 12, 12, 12, 12, 10, 10, 10, 9, 10).

→ H.H. Open →

Vocal

C D A G D A

lived be - for don't you ? As for me, well I'm think - ing You got-ta keep an o - pen mind
 moved a - round it's me And don't dis - be - lieve it No mat-ter what your friends might say

Guitar I

Guitar II

Bass

Drums

Vocal

A G 1. C D 2. C D

But I hope that my life's not an o - pen and shut case way one day
 We - 'll meet up a - gain some place some

Guitar I

Guitar II

Bass

Drums

JUDAS BE MY GUIDE

ジューダス・ビー・マイ・ガイド

Words & Music by David Murray and Bruce Dickinson

Vo: ④のサビなどメイデンにしては珍しくポップな一面を持つ一曲と言えるが、他の歌メロに関してはまさにヘヴィの一言。とりあえず基本のメロディーを追ってから、崩して歌って行くといだろう。コーラスは是非ともキメてもらいたいパートなので、そちらの指導にも力を入れてもらいたい。

G: ④のギター1. 5小節目1拍目は、3連の休符での“間”をうまく使い、薬指を13fへポジション移動してスムーズにプレイするように。バックイングは④コードはネックを握ったフォームで薬指1本でセーハ、右手は大きなストロークで弾くこと。3・4小節目は左手の余った指と、同時に右手の腹で5・6弦をミュート。当然、右手のストロークも小さくなるので、その分しっかりピッキングするように。④④の速弾きのようにハンマリング、

プリングが中心のプレイでは、一つ一つの音をしっかりと出してつなげることが大切。そのためにはノイズ処理、弾かない弦を確実にミュートすることで、よりスピーディーに聴こえるようになるはず。ハンマリング、プリングの強弱のコントロールや、ミュート・テクニクをもう一度トリルの練習から始めるのもプラスになるだろう。

リズム隊は、シンプルながらも小節内でのシンコペなど一体感のある演奏に注目してもらいたい。特に難しい部分がない分、正確なプレイを期待する。④の④拍子の所は倍(8分)でカウントを取りながら、ギターのバックイングのメロディーを各自で覚えてしまう方が合わせ易いだろう。

117

The musical score is arranged in five staves. The top staff is for the Vocal line, with lyrics written below it. The second staff is for Guitar I, showing a complex melodic line with many accidentals and fingerings. The third staff is for Guitar II, featuring a more rhythmic line with many accidentals and fingerings. The fourth staff is for the Bass line, showing a simple, steady bass line. The fifth staff is for the Drums, showing a simple, steady drum pattern. The score is divided into four measures, each with a key signature change (Am, A, Dm, Am, Bb, Am, Dm).

Chord progression: Dm Am B^b G

Vocal

Guitar I

Guitar II

Bass

Drums

118

Chord progression: [B] Dm C(onD) Dm C(onD) B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: Dm C(onD) Dm C(onD) B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

Lights

119

Chord progression: Dm C(onD) Gm B^b F

Vocal

Guitar I

Guitar II

Bass

Drums

out wars We live in a world of dark - ness No doubt Eve - ry - thing's up for sale We Die in a blaze of glo - ry Come home Meat in a plas - tic sack Fall

Vocal

Dm *C(onD)* *Gm* *B^b* *F*

sleep down All of the world is burn - ing We pray To god for a bet - ter deal
 Better pray to your God for mer - cy So kneel and help the blade cut clean

Guitar I

Guitar II

Bass

Drums

120

Vocal

D *Dm* *C(onE)* *F* *Gm* *B^b*

No - thing is sa - cred Back then or
 No - thing is sa - cred cred Back then or

Guitar I

Guitar II

Bass

Drums

Vocal

F C Dm C(onE) F B^b Gm

now _____ Ev - ery - thing's wast - ed Is that all there is? Can I
now _____ Ev - ery - one's wast - ed Is that all there is? Is that

Drums

Bass

Enter 1

Enter 2

Drums

Bass

121

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four staves, each with a different instrument or voice part. The vocal part is at the top, followed by two guitar staves (Guitar I and Guitar II), a bass staff, and a drums staff at the bottom. The vocal line includes lyrics: "go now? it now? Ju - das my Guide Whis - pers". The guitar parts feature complex chord structures and fingerings, with some measures marked with a double slash (/). The bass part provides a steady accompaniment, and the drums part includes a variety of rhythmic patterns and accents. The score is written in standard musical notation, including treble and bass clefs, notes, rests, and various musical symbols.

The musical score for "The Guide" by The Beatles is presented in a multi-staff format. The top staff is for the vocal line, with lyrics "Ju - das my Guide" and a melodic line that includes a long note on "Guide" marked with a fermata. Above the vocal staff are chord symbols: Dm, C(on D), Dm, C(on D), Bb, and to C. Below the vocal staff are four guitar staves, labeled "Guitar I", "Guitar II", "Guitar III", and "Guitar IV". Each guitar staff has a treble clef and a key signature of one flat. The guitar parts are primarily composed of chords, with some melodic lines in the lower staves. The bottom staff is for the bass line, featuring a bass clef and a key signature of one flat. The bass line includes a variety of notes, including eighth and sixteenth notes, and some rests. The overall style is a standard musical score for a rock band, with clear notation for each instrument and the vocal line.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in G major and 4/4 time. The guitar part (Guitar I) features a melodic line with a capo on the first fret, indicated by the "G" key signature and the "Dm" chord. The bass part (Bass) provides a steady, rhythmic accompaniment. The drums (Drums) play a simple, steady beat. The score is divided into four measures, each containing a guitar staff, a bass staff, and a drum staff. The guitar staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The bass staff includes a bass clef, a key signature of one sharp (F#), and a time signature of 4/4. The drum staff includes a bass clef, a key signature of one sharp (F#), and a time signature of 4/4. The guitar part is written for a right-handed player, with the left hand positioned on the first fret. The bass part is written for a right-handed player, with the left hand positioned on the first fret. The drums part is written for a right-handed player, with the left hand positioned on the first fret. The score is a transcription of the original recording, capturing the essential elements of the song's sound.

124

Chords: Dm(over C) Gm B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: B^b C Dm C B^b

Vocal

live in the black I have no guid - ing light I'm

Guitar I

Guitar II

Bass

Drums

B^b **C** **A7**

whisp - er - ing in your _____ dreams _____

Drums

Guitar I

Guitar II

Bass

I **Dm7** **B^b**

Drums

Guitar I

Guitar II

Bass

C Gm

Vocal

Guitar I

Guitar II

Bass

Drums

D.S.

(8va)

127

Coda

C Dm C(on D) Dm C(on D) B^b

Ju - das my Guide Whis - pers

Guitar I

Guitar II

Bass

Drums

8va

L.H.C.

[illegible]

128

Handwritten Musical Score for "The Sound of Silence"

Instrumentation: Vocal, Guitar I, Guitar II, Bass, Drums.

Key Signature: C Major (indicated by a 'C' in a box).

Time Signature: 4/4.

Chords: C, Dm.

Score Structure:

- Introduction (Measures 1-15):** The guitar parts play a complex, melodic line with many accidentals and fingerings. The bass part plays a steady eighth-note pattern. The drums play a simple pattern of eighth notes.
- Verse (Measures 16-30):** The vocal part enters with the lyrics "Hello, hello, good morning to you." The guitar parts continue with their complex melodic lines. The bass part continues with its eighth-note pattern. The drums continue with their eighth-note pattern.

Handwritten Notes:

- Measure 1: Chord C.
- Measure 2: Chord Dm.
- Measure 16: Chord C.
- Measure 17: Chord Dm.
- Measure 18: Chord C.
- Measure 19: Chord Dm.
- Measure 20: Chord C.
- Measure 21: Chord Dm.
- Measure 22: Chord C.
- Measure 23: Chord Dm.
- Measure 24: Chord C.
- Measure 25: Chord Dm.
- Measure 26: Chord C.
- Measure 27: Chord Dm.
- Measure 28: Chord C.
- Measure 29: Chord Dm.
- Measure 30: Chord C.

WEEKEND WARRIOR

ウィークエンドウォリアー

Words & Music by Stephen Percy Harris and Jannick Gers

ビートの効いたミディアム・テンポのロック・ナンバー。図では3人目のギタリストが居るのであれば、アコースティック・ギターを1本加えると、尚雰囲気が出るのでトライしてもらいたい。

G: 図のギター1のアルペジオ。開放弦を使う場合、その開放弦の響きを大切にするため左手のフィンガリングは弾くべきいくつかのポジションを押えるのにすぎない。その分ピッキングを一つ間違えると関係のない音（特に開放弦）が出てしまい、收拾がつかなくなるので慎重にプレイすること。図のギター・ソロ。1小節目はいわゆる特殊奏法で、簡単に言えば普通のハーモニクスを右手と左手が反対の役割で弾く……かえってわかりにくいと思うので、やり方を説明すると、右手の横つ腹を弦の上に乘せてブ

リッジ付近から徐々にネック方面へスライドしながら左手は任意のポジション（ハーモニクスが出やすいポジション）でトリルをする。この時、右手を強く押え付けすぎたり、左手のトリルが弱いとハーモニクスによるトリッキーなピッチの変化が得られないので注意。十分歪ませた状態でアンプを鳴らしながら弾いてみれば、すぐに感じがつかめるので原曲を参考にして練習してもらいたい。

B: 図ではギターと同じように8分で切る音と1拍伸ばす音とをハッキリ区別することが大切。スネアの音を良く聞きながら演奏すること。

Chord Progression: A (3 times Repeat) D(on F#) G D A D(on F#) G D

Vocal

Guitar I

Guitar II

Bass

Drums

B A D(onF#) G C A D(onF#) G C

Vocal

The re-bel of yes-ter-day to-mor-row-'s fool. Who are you kidd-ing be-ing that cool?
 You're not so brave the way you be-have. It makes you sick. got-ta get out quick.

Guitar I

Guitar II

Bass

Drums

130

A D(onF#) G C A D(onF#) G C

Vocal

Trying to break a-way from runn-ing with the pack But they ain'-t lis-ten-ing so you've got-ta go back.
 It's all bra-va-do when you're out with your mates It's like a dif-fer-ent per-son goes through those gates

Guitar I

Guitar II

Bass

Drums

Vocal

C A D(on F#) G C A D(on F#) G C

You're a week - end war - ri-or _____ when you're one of the crowd _____ But it's o - ver _____ just
 And the game be - gins _____ the ad - ren - a - lin's high _____ Feel _____ the ten - sion _____ may - be

Guitar I

Guitar II

Bass

Drums

Vocal

D A D(on F#) G D A D(on F#) G D

look at you now _____ look at you now _____ just look at you _____
 some-one will die. _____ some-one will die. _____ some-one will _____

Guitar I

Guitar II

Bass

Drums

Vocal

F D A to ③ F D A to ① 1.

A week - end war - ri - or may - be you an't that way a - ny - more.

Guitar I

Guitar II

Bass

Drums

<Natural Tone>

Vocal

2. A F A D(on F#) G C A D(on F#) G C

You've got-ta got out got - ta get a-way. But you're in with a clique, it's not eas - y to stray.

Guitar I

Guitar II

Bass

Drums

Vocal

Chords: A D(onF#) G C A D(onF#) G C

You've got-ta ad-mit you're just liv-ing a lie _____ It didn't take long _____ to work out why _____
 Some of the things that you're done _____ you feel so a-shamed _____ Af-ter all it's on-ly a game _____ is - n't it?

Guitar I

Guitar II

Bass

Drums

134

Vocal

Chords: A D(onF#) G C A D(onF#) G C

It's hard to say why you got _____ in-volved _____ Just want-ing to be part _____ Just
 And af-ter all the ad-ren-a-lin's gone _____ What you gon-na do _____ on

Guitar I

Guitar II

Bass

Drums

13

Vocal

A D(onF#) G D A D(onF#) G D

Want - ing to be - long _____ to be - long _____ to be - long _____
 Mon - day _____ ? What you gon-na do _____ What you gon -

Guitar I

Arpeggio →

Arpeggio →

Guitar II

Arpeggio →

Arpeggio →

Bass

Drums

Vocal

A D(onF#) G D A D(onF#) G to D D

na do _____ to _____ be-long _____ yhe
 on Mon - day _____

Guitar I

—(Arp.)₂

—(Arp.)₂

Guitar II

—(Arp.)₂

—(Arp.)₂

Bass

Drums

D.S. ①

Ⓢ Coda ①

Vocal

A D C C(onB) A

Guitar I

Noise Noise

Arm. D

Guitar II

Bass

Drums

136

Vocal

A C D C C(onB)

Guitar I

Guitar II

Bass

Drums

Vocal

G C J D C

Guitar I

Tremolo Picking

Tremolo Picking

Guitar II

Bass

Drums

137

Vocal

C C(mB) A C

Guitar I

Guitar II

Bass

Drums

Chord progression: D C C(mB) G

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: D chord. Guitar I: P 5 H P (frets 13 11 10 11 10), H P (frets 6 6), H P (frets 6 6). Bass: 5. Drums: x x x x.

Measure 2: C chord. Guitar I: H P (frets 10 12 10 9 10), H P (frets 7 7), H P (frets 7 7). Bass: 3 3. Drums: x x x x.

Measure 3: C(mB) chord. Guitar I: H P (frets 12 14), H P (frets 12 14), H P (frets 12 14). Bass: 3 3. Drums: x x x x.

Measure 4: G chord. Guitar I: H P (frets 15 17), H P (frets 15 17), H P (frets 15 17). Bass: 3 2 2. Drums: x x x x.

138

Chord progression: G C C Em

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: G chord. Guitar I: (8va) wavy line, (8va) wavy line. Bass: 5. Drums: x x x x.

Measure 6: C chord. Guitar I: (8va) wavy line, (8va) wavy line. Bass: 3 3. Drums: x x x x.

Measure 7: C chord. Guitar I: (8va) wavy line, (8va) wavy line. Bass: 3 3. Drums: x x x x.

Measure 8: Em chord. Guitar I: (8va) wavy line, (8va) wavy line. Bass: 3 3. Drums: x x x x.

Em C 1. Em

FLUTE 1

FLUTE 2

VIOLIN I

VIOLIN II

VIOLA

CELLO

CONTRABASS

DRUMS

139

Em 2. L C Em

FLUTE 1

FLUTE 2

VIOLIN I

VIOLIN II

VIOLA

CELLO

CONTRABASS

DRUMS

Vocal D C C(onB) A

Guitar I

Harm. & Tr.

8va

UD P

Noise

Noise

P 5

5

Guitar II

Bass

Drums

140

Vocal A C D C C(onB)

Guitar I

8va

UD P

8va

Guitar II

Bass

Drums

Chord progression: D C C(mB) G C

Vocal

Guitar I

Guitar II

Bass

Drums

142

Chord progression: A D C C(mB) A D C

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

A D C A D C

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

D.S. ②

143

⌘ Coda ②

G D

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ③

⌘ Coda ③

F D A D(on F#) G D

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

Arpeggio

you were nev - er like that at all

FEAR OF THE DARK

フィア・オブ・ザ・ダーク

Words & Music by Stephen Percy Harris

④の入りは、各バンドによりアバウトな解釈で演奏してもかまわない部分。④の最後の音をめいっぱい引張っても、そのままイン・テンポっぽくサラリと入るも良し。④の頭でベースとギター2のタイミングとテンポが合い、それがギター1に伝わるように練習すること。

G：④のギター1は、④のヴォーカル・メロディーをギターで“歌う”と言う感覚が大事で、譜面で表わせない微妙なタメと言ったモノを研究してもらいたい。④のギター・ソロ。7小節目の2弦15fは必ず中指から始めること。4拍目の裏の3～2～1弦のピッキングは全てダウンで弾き、上から下へなような感じで（3弦を弾いた後で、ピックが2弦に当たって止まるように）アルペジオっぽく弾き、8小節目の頭は帰りのアップ・ピッキング

となる、ゆっくりのテンポで3連のリズムが出せるように練習すること。

B：譜面上のアクセントは、チョツパー・スタイルでのブル。ピックを持っているので中指、又は薬指を弦に引掛けてボディの反対側にはじくようにしてプレイ。オクターブの和音は、残りの3本の指の爪の方を使って、ジャンケンのグーからパーのように開きながら弾く。この時、同時に右手首のスナップを効かせると、よりアクセントが強調され迫力が出る。

テンポ・チェンジや転調なども含めて、目まぐるしくパターンが変わると言うこともあり、各々、ドラムのフィルなどに耳を向け自分なりに曲を把握するように努力すること。

144

The musical score for 'Fear of the Dark' is presented in a standard notation format. It includes staves for Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score is divided into measures, with guitar parts including fret numbers and picking directions. The vocal part has lyrics written below the notes. The bass part includes fret numbers and a double bar line. The drums part includes a double bar line and a '2x' marking.

Vocal

1. Am G

Guitar I

Guitar II

Bass

Drums

Vocal

2. F G Dm B^\flat

Guitar I

Guitar II

Bass

Drums

rit.

Chords: C, B^b, C, Dm, B^b

Vocal

Guitar I

Guitar II

Bass

Drums

146

Chords: C, to ④, D Dm, B^b, C

Vocal

Guitar I

Guitar II

Bass

Drums

I am a man _____ who walks a lone _____ And when I'm _____

< Synth. >

Vocal

B^b C Dm B^b C B^b C

walk - ing a dark road_____ At night or stroll - ing through the park_____

Guitar I

Guitar II

Bass

Drums

147

Vocal

E Dm B^b C F Gm

When the light_____ be - gins_____ to change_____ I some - times feel a lit - tle strange_____

Guitar I

Guitar II

Bass

Drums

Chord progression: Dm, B^b, C

Vocal: A lit - tle anx - ious when it's dark Fear of the dark

Guitar I: Treble (T), Middle (A), Bass (B) staves.

Guitar II: Treble (T), Middle (A), Bass (B) staves. Fingering: 5 7 5 7 5 7 5 7, 1 3 1 3 1 3 1 3, 3 5 3 5 3 5 3 5.

Bass: Treble (T), Middle (A), Bass (B) staves. Fingering: 5 7 7 7 5 7 7 7, 1 3 3 3 1 3 3 3, 3 5 5 5 3 5 5 5.

Drums: Treble (T), Middle (A), Bass (B) staves.

148

Chord progression: F, B^b, C, Dm, C

Vocal: Fear of the dark I have con -
Fear of the dark I have a

Guitar I: Treble (T), Middle (A), Bass (B) staves.

Guitar II: Treble (T), Middle (A), Bass (B) staves. Fingering: 1 3 1 3 1 3 1 3, 3 5 3 5 3 5 3 5, 5 7 5 7 5 7 5 7, 3 5 3 5 3 5 3 5.

Bass: Treble (T), Middle (A), Bass (B) staves. Fingering: 1 3 3 3 1 3 3 3, 3 5 5 5 3 5 5 5, 5 7 7 7 5 7 7 7, 3 5 5 5 3 5 5 5.

Drums: Treble (T), Middle (A), Bass (B) staves.

Chords: B^b, F, Gm, Dm

1. 2. Dm

Vocal

- stant fear that some-thing's al - ways near
pho - bi - a that some- one's al - ways there Fear of the dark

Guitar I

Guitar II

Bass

Drums

(Arp.) (Distortion)

(Arp.)

Tempo Change

①② (with Repeat)

G Dm B^b C

Vocal

Guitar I

Guitar II

Bass

Drums

150

Vocal

C Dm 1. 2. Dm

to 1 2

Have

Guitar I

Guitar II

Bass

Drums

Vocal

Dm B^b C

you run your fin - gers down the wall And have you felt your neck skin crawl

Guitar I

Guitar II

Bass

Drums

Vocal

C Dm

When you're search - ing for the light _____? Some -

Guitar I

Guitar II

Bass

Drums

Vocal

Dm B^b C

times when you're scar - ed to take a look _____ At the cor - ner of the room...

Guitar I

Guitar II

Bass

Drums

Chords: Dm, B^b, C, F, G, Dm

Vocal

And as you quick - en up your pace _____ you find it hard _____ to look _____ a - gain
 May - by your mind _____ is play - ing tricks _____ you sense. and sud - den - ly _____ eyes fix _____

Guitar I

Guitar II

Bass

Drums

Chords: Dm, B^b, C, B^b

Vocal

_____ Be - cause you're sure there's some - ones there. Fear of the dark _____
 On danc - ing shad - ows from _____ be - hind _____

Guitar I

Guitar II

Bass

Drums

Vocal

C Dm B^b

— You've sensed that some - thing's watch - ing you. Fear of the dark —

Guitar I

Guitar II

Bass

Drums

Vocal

B^b C Dm C B^b

_____ fear of the dark _____ I have _____ con -
fear of the dark _____ I have a pho -

Guitar I

Guitar II

Bass

Drums

Vocal

B^b F Gm Dm 1. B^b

stant fear that some - thing's al - ways near Fear of the dark -
 bt - a - that some - one's al - ways there

Guitar I

Guitar II

Bass

Drums

153

Vocal

2. Dm ³ Dm B^b C

Have - you ev - er been a - lone at night -
 ing hor - ror films the night be - fore

Guitar I

Guitar II

Bass

Drums

C Dm(F) C(G) Dm B^b

Vocal

De - bat Thought you ing heard witches foot - steps be - hind And turned a - round The un - known trou -

Guitar I

Guitar II

Bass

Drums

D.S. 3 time

D.S. 2 time

154

B^b C Dm

Vocal

and no - one's there? bles on your mind

Guitar I

Guitar II

Bass

Drums

D.S. 3 time

D.S. 2 time

Vocal

Chords: Dm, B^b, C, F, G, Dm

And as you quick - en up your pace. you find it hard to look a - gain
 May - by your mind is play - ing tricks you sense, and sud - den - ly eyes fix

Guitar I

Guitar II

Bass

Drums

155

Vocal

Chords: Dm, B^b, C, B^b

Be - cause you're sure there's some - ones there. Fear of the dark -
 On danc - ing shad - ows from be - hind

Guitar I

Guitar II

Bass

Drums

Tempo Change

Musical score for the first system, featuring Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is B-flat major (two flats). The tempo change is indicated at the beginning.

Chords: B^b, C, Dm, C, B^b, F, Gm

Vocal: fear of the dark I have con-stant fear that some-thing's al-ways

Guitar I & II: Rhythmic accompaniment with chords and single notes.

Bass: Rhythmic accompaniment with eighth and sixteenth notes.

Drums: Rhythmic accompaniment with snare and bass drum patterns.

156

Musical score for the second system, continuing the Vocal, Guitar I, Guitar II, Bass, and Drums parts.

Chords: Dm, B^b, C, Dm, C

Vocal: near Fear of the dark have a pho-

Guitar I & II: Rhythmic accompaniment with chords and single notes. The system ends with a double bar line and a 4-measure rest for both guitars.

Bass: Rhythmic accompaniment with eighth and sixteenth notes.

Drums: Rhythmic accompaniment with snare and bass drum patterns.

Chorus

Vocal: B^b F Gm to $\textcircled{3}$ Dm

- bi - a - that some-one's al - ways there

Guitar I: 4 4

Guitar II: 4 4

Bass: 4 4

Drums: D.S. $\textcircled{1}$

Coda $\textcircled{1}$ Dm

Vocal: Dm B^b Gm B^b C Dm

Guitar I: 7 5 6 5 6 5 7 5 8 8 7 5 2 2 $\textcircled{2}$

Guitar II: 7 5 6 5 6 5 7 5 8 8 7 5 2 2 $\textcircled{2}$

Bass: 5 5 5 5 5 5 1 1 1 3 3 3 1 3 5 5 5 5 5 5

Drums: 5 5 5 5 5 5 1 1 1 3 3 3 1 3 5 5 5 5 5 5

158

Vocal

Dm B^b Gm B^b C Dm

Guitar I

Guitar II

Bass

Drums

Vocal

Dm B^b Gm C Dm

Guitar I

Guitar II

Bass

Drums

This musical score is for the piece "The Rose Tree" and is divided into three systems, each with a different instrument part.

- System 1 (Guitar):** The top staff is in treble clef. The bottom staff shows fingerings for the thumb (T), index (A), and middle (B) fingers. Chords Dm, B^b, Gm, C, and Dm are indicated above the staff. The piece ends with a double bar line.
- System 2 (Violin):** The top staff is in treble clef. The bottom staff shows fingerings for the thumb (T), index (A), and middle (B) fingers. Chords Dm, B^b, Gm, C, and Dm are indicated above the staff. The piece ends with a double bar line.
- System 3 (Double Bass):** The top staff is in bass clef. The bottom staff shows fingerings for the thumb (T), index (A), and middle (B) fingers. Chords Dm, B^b, Gm, C, and Dm are indicated above the staff. The piece ends with a double bar line.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, vocal, piano, bass, and drums. The score is written in G major and 4/4 time. The guitar part features a complex melody with many accidentals and a key signature change to B-flat major in the final measure. The vocal part is a simple melody with lyrics. The piano part provides harmonic support with chords and arpeggios. The bass part has a simple line with some slurs. The drums part has a simple pattern with many accidentals.

Vocal

Dm B^b C

Guitar I

10 12 10 10 8 15 15 15 13 12 13 12 13 12 10 12 12 12 12 10 10 12 12 12 10 10 12 10 10 12 10 8

(8va) W.H.C. D

Guitar II

4 4

Bass

4 4

Drums

160

Vocal

Dm F[#]m

Guitar I

8 10 10 8 11 9 8

(8va) W.H.C. D

Guitar II

17 17 16 17 16 14 16 14 17 15 14 14 17 14 14 17 14 15 14 14 15 14 16 14 13 14 16 14 15 14 17 17

Bass

9 9

Drums

Vocal Dm B^b

Guitar I → Guitar 1-2 Unison Play →

Guitar II

Bass

Drums

162

Vocal Gm Am Dm

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "Fear of the Dark" by Black Sabbath. The score is arranged in five staves, each with a label on the left: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is one flat (B-flat), and the time signature is 4/4. The Vocal staff begins with a square box containing the letter 'S' and a 'Dm' chord symbol above the first measure. The lyrics "Fear of the dark" are written below the vocal line, with a long horizontal line indicating a sustained note. The Guitar I staff features a complex melodic line with many beamed eighth and sixteenth notes, and a corresponding fretboard diagram below it showing fingerings (e.g., 7, 5, 6, 8, 8). The Guitar II staff is mostly empty, with only a few notes visible in the first measure. The Bass staff has a melodic line with some slurs and a fretboard diagram below it. The Drums staff shows a rhythmic pattern with 'x' marks indicating hits on the snare or cymbals. The score concludes with a double bar line and a repeat sign.

The image shows a musical score for the song "The Dark" by The Cure. The score is arranged in five staves: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is G minor (one flat) and the time signature is 4/4. The score includes guitar chords (Gm, Am, Dm) and a first ending bracket. The lyrics "fear of the dark" are written under the vocal line. The guitar parts feature complex fingerings and bends, while the bass and drums provide a rhythmic foundation.

Vocal

Gm Am Dm 1.

fear of the dark _____ fear of the dark _____

Guitar I

Guitar II

Bass

Drums

2.Dm Tempo Change

Vocal

Guitar I

Guitar II

Bass

Drums

(Guitar 1-2 Unison Play)

Coda ②

Dm

Watch

D.S. ②

D.S. ③

164

Coda ③

Dm

Vocal

Guitar I

Guitar II

Bass

Drums

there Fear of the dark _____ fear of the dark _____ I have _____ con-

B^b C Dm C

Vocal

B^b *F* *Gm* *Dm* *B^b* *C*

stant fear that some-thing's al - ways near Fear of the dark _____ fear of the dark _

Guitar I

Guitar II

Bass

Drums

165

Vocal

Dm *C* *B^b* *F* *Gm* *Dm*

_____ have a phon - bi - a that some-one's al - ways there

Guitar I

Guitar II

Bass

Drums

rit. - - - -

D.S. ④

♩ Coda ④

Vocal

C U Dm B^b

When I'm walk - ing a dark _____

Guitar I

Guitar II

Bass

Drums

166

Vocal

C F Gm Dm

road I am a man _____ who walks a - lone

Guitar I

Guitar II

Bass

Drums

rit. - - - - -